


NOTES

- 9 The rhythmic feeling of the suspensions should be emphasised by some energetic movement such as tapping with the foot in the respective places which are marked by rhythm signatures between the staves.
- 10 The signature is *Ab*.
- 14 In order to emphasise the ability of expression of music—contrary to the opinion of post-war years—interrogatory and answering verses have been put to the respective sections of the melody. It is recommended that the piece be sung by two pupils (or two groups of pupils) alternatively before practising it.
- 22 Imitation : the second voice commences later and is similar to the first voice.
- 23 } Inversion : the position of the (two) voices is so changed that the upper voice becomes the
25 } lower and vice versa. (In Nr. 23 bars 1, 2, 3 and 7, 8, 9 show the original position, the remaining bars show the inversion.)
In Nr. 25 the signature is *C#*.
- 28 Canon : Two equal voices are introduced so that one commences later than the other. There can be any interval between the voices. In Nr. 28 it is an octave, hence the title "Canon at the Octave."
- 29 Imitation reflected : The melodic line of the imitating (lower) voice runs in the contrary direction to that of the upper voice.
- 30 See note to Nr. 28. The interval of the two voices is here a fifth.
- 32 Dorian Mode : One of the so-called ecclesiastical modes. Beginning on D as principal tone the degrees of this scale have no accidentals (there are white keys only). Built from C as principal tone the scale should read as follows :


- Therefore, it is a minor (minor third) scale with *a* major sixth and *a* minor seventh. This and the following ecclesiastical modes were used in the middle ages until about the 17th century but, since J. S. Bach, they have been replaced in the art music by the major and minor scales. However, besides many other unnamed scales, they are still flourishing in the folk music of Eastern Europe (Hungary, Rumania, Yugoslavia, etc.), and Asia and are not at all antiquated.
- 34 Phrygian Mode : One of the ecclesiastical modes beginning on E as principal tone with seven degrees without accidentals (a minor scale with a minor second, sixth and seventh).
- 36 See note for Nr. 28. The canon is "free" if the second voice deviates inconsiderably from the first.